

RENAISSANCE ORNAMENT.

PLATE LXXVIII.

- 1-36. Ornaments taken from Specimens of Hispano-Arabic, French, and Italian Earthenware, preserved in the South Kensington Museum, and principally from the Majolica Wares of Pesaro, Gubbio, Urbino, Castel Durante, and other Italian towns of the Fifteenth, Sixteenth, and Seventeenth Centuries.

PLATE LXXIX.

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| 1-3. Ornaments selected from the <i>faïence</i> , or enamelled Earthenware, of Bernard de Palissy, in the Hôtel Cluny. | 19, 20. From Porcelain of the Seventeenth Century, in the Louvre. |
| 4-10. From Specimens of Majolica, in the Hôtel Cluny. | 22, 23. From the German Pottery, <i>en grès</i> , with Painted Glaze of the Sixteenth Century, in the Hôtel Cluny. |
| 11-13. From <i>faïence</i> of the Fifteenth Century, in the Hôtel Cluny. | 24-33. From Earthenware, French, Spanish, and Italian, in the Hôtel Cluny. |
| 14-18, 21. From <i>faïence</i> of the Sixteenth Century, in the Louvre. | 34. From the Louvre. |

PLATE LXXX.

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| 1, 2. Ornaments from <i>faïence</i> . | 24-27. From <i>Grès Flamand</i> , or Earthenware. |
| 3-6. Ornaments from <i>faïence</i> of the Sixteenth Century. | 28-32. From <i>faïence</i> of the Sixteenth Century. |
| 7-10. Ornaments from <i>faïence</i> of the Seventeenth Century. | 33. From a Carved Wood Panel of the Seventeenth Century. |
| 11, 12. From <i>faïence</i> with Metallic Lustre. | 34-38. From Enamelled Earthenware. |
| 13. From a Vase in Venetian Glass of the Sixteenth Century. | 39-42. From Silk Embroidery on Velvet. |
| 14-21. From <i>faïence</i> of the Sixteenth Century. | |
| 22, 23. From <i>faïence</i> of an Earlier Date. | N.B.—The whole of the Specimens on this Plate have been derived from the Hôtel Cluny, Paris. |

PLATE LXXXI.

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| 1. From a Sideboard carved in wood, dated 1554, in the Hôtel Cluny. | 17. Shutter Panels of the end of the Fifteenth Century, in the Hôtel Cluny. |
| 2. Wood Panels of the Sixteenth Century, in the Hôtel Cluny. | 18. Carved Ornament, from the Louvre. |
| 3. From an Oak Chair-back, in the Hôtel Cluny. | 19. From a Boxwood Comb, in the Hôtel Cluny. |
| 4-6. From Carved Wood-stalls of the Fifteenth Century, in the Hôtel Cluny. | 22. Stone Balustrading, from the Château d'Anet. |
| 7-10, 25, 26, 35, 36. From Furniture, in the Hôtel Cluny. | 23. Stone Carving, from the Louvre. |
| 11. End of a Beam of the end of the Fifteenth Century, in the Hôtel Cluny. | 24. From a Chimney-piece, in the Hôtel Cluny. |
| 12, 13, 20, 21, 39, 40. From Furniture of the Sixteenth Century, in the Hôtel Cluny. | 27-30. Carving in Marble from the celebrated Basin of the Fountain of the Château Gaillon, now in the Louvre. |
| 14, 15. From Furniture of the Fifteenth Century, in the Hôtel Cluny. | 31, 32. Stone carving, Seventeenth Century, in the Louvre. |
| 16. From a Sideboard, in the Hôtel Cluny. | 33. Wood-carving from the Hôtel Cluny. |
| | 34, 38. From the Fountain of the Château Gaillon, Louvre. |
| | 37. From the Stock of an Arquebuss of the Sixteenth Century, in the Hôtel Cluny. |

PLATE LXXXII.

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| 1-9. Carved Ornament, from Oak Furniture of the Sixteenth Century, in the Hôtel Cluny. | 15-17. From a Sideboard of the Fifteenth Century. |
| 10, 11, 19, 34. From the Bed of François I., in the Hôtel Cluny. | 18. From an Oak Sideboard, dated 1524, in the Hôtel Cluny. |
| 12, 13, 14, 32, 33. From Oak Furniture of the Sixteenth Century, in the Hôtel Cluny. | 20-29. From Furniture of the Sixteenth Century, in the Hôtel Cluny. |
| | 30, 31. Panels of Shutters of the end of the Fifteenth Century, in the Hôtel Cluny. |

RENAISSANCE ORNAMENT.

If two intelligent students of Italian Art and Literature diligently set themselves to trace, the one the latest date at which the direct, though lingering, light of Roman greatness waned to its feeblest glimmer in the land over which it had once shed its dazzling rays, and the other the earliest effort made to excite a veneration for what most historians declare to have almost utterly died out in the lapse of ages—classical beauty—there is little doubt that they would not only meet, but cross one another, in the progress of their researches. The truth is, that the material monuments of the ancient Romans, scattered thickly over the soil of Italy, were so substantial and majestic, that it was impossible to live under their shadow and to forget them. Fragments of exquisite beauty, in stone, bronze, and marble, were to be had for the trouble of turning up the soil that scarcely covered them; and thus they were, from time to time, pressed into service for tombs, and as accessories in buildings, in the construction of which the principles of Art to which those fragments owed their beauty had been entirely lost sight of. Hence, the Gothic style was at once slow to take root in Italy, and destined to bloom brilliantly, but for a short season. Almost concurrently with the introduction of the pointed arch into Northern Italy by an Englishman, in the construction of St. Andrea, at Vercelli, early in the thirteenth century, and with the German works of Magister Jacobus, at Assisi, a protest was commenced in favour of the ancients and their arts, by that great reviver of antique sculpture, Nicola Pisano. The close of the thirteenth century was further marked by a complete revolution in the world of letters. Dante, in his time, was scarcely less known as a Christian poet than as an emulator of the great Mantuan, and a profound student in classical learning. In the fourteenth century, Petrarch and Boccaccio, intimate friends, spent long and laborious lives, not in writing Italian poetry or prose, as is often fancied, but in labouring incessantly in the preservation and restoration to the world of the long-lost texts of the Roman and Grecian authors. Cino da Pistoia and other learned commentators and jurists, brought into fashion the study of the great "Corpus" of ancient law, and maintained academies in which it was adopted as a text. Boccaccio it was who first gave to Italy a lucid account of Heathen Mythology, and who first instituted a chair for the study of the Grecian language at Florence, bringing over Leontius Pilatus, a learned Greek, from Constantinople, to be the first professor. These efforts at a revival of classical learning were seconded by a numerous band of notables, among whom the names of John of Ravenna (Petrarch's pupil), Lionardo Aretino, Poggio Bracciolini, Aeneas Sylvius (ultimately Pope Pius II., 1458-1464), and Cosmo, the father of the Medici, are most popularly and familiarly known. It was at a moment when the labours of such men as these had accumulated in public and private libraries all that could be recovered of classical learning, that about the middle of the fifteenth century the art of printing was introduced into Italy. Under the auspices of the Benedictines of Subiaco, the Germans Sweynheim and Pannartz set up their press in the celebrated Monastery of Santa Scholastica, from which issued, in the year 1465, their edition of Lactantius. Removing to Rome in 1467, the first-fruits of their labour was "Cicero de Oratore." Thus, while in Germany and France biblical and ecclesiastical literature, and in England popular, first gave employment to the printer; in Italy, classical, for a time, almost exclusively